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OLD ENGLISH PORCELAIN.

SECOND ARTICLE.



Fig. 11. — Bow.

FARNESE FLORA, MODELLED BY J. BACON, R. A.

(About $\frac{1}{4}$.)

SOUTH KENSINGTON MUSEUM.

THE china made at Bow (Figs. 11 and 12) is heavier and less fine than the Chelsea, which it imitated. Bacon, the sculptor, has the credit of modelling certain of the figures, some of which are fine and valuable. The works appear to have been in frequent pecuniary difficulties, and their career was even shorter than that of the Chelsea factory. I have rarely met with any very important objects of Bow manufacture, and consequently have seldom heard of any high prices being given for specimens. The earlier productions strongly resemble those of Chelsea, and unmarked pieces often cannot be classed with absolute certainty. The later productions, emulating the more finished styles of Sèvres and Dresden, are generally failures. I am indisposed to quote any factory marks as belonging to Bow. The anchor and dagger are frequently claimed; but I think that Chelsea marks were not unusually employed when any at all were thought necessary, and that the anchor and dagger which are certainly to be found upon Bow were intended to make the articles pass current for Chelsea. Workmen's marks are not at all uncommon.

An obscure manufactory of porcelain was in existence at Derby as early as the year 1752, and as no marked pieces of Derby are known before the Chelsea and the Derby marks, as well as factories, were united, twenty or thirty years later, a good deal of unmarked

Derby porcelain is to be accounted for. To this source many pieces must be ascribed, which are expected by dealers to do duty as Chelsea. Unmarked figures and uncertain specimens looking like an inferior quality of Chelsea are likely to have originated in this early Derby factory, which is recorded to have been first set up for the production of little models of animals and birds.¹ The author of a handsome volume, Mr. John Haslem, himself one of the last survivors of a wonderfully talented series of painters at the old Derby works, states in a private letter to me "that it is improbable that any important pieces or services were allowed to leave the factory unmarked." But he refers unquestionably to the Derby factory as reorganized at the period of

¹ See the account of the first Derby works given by Prof. Jewitt in the third chapter of the second volume of *The Ceramic Art in Great Britain*, published by Virtue & Co., 1878.



Fig. 12.—BOW VASE.

(About $\frac{1}{2}$.)

COLLECTION OF LADY C. SCHREIBER.

that the earliest marked Derby bore for only a short period the Chelsea anchor combined with or placed above the initial D, which stood either for Derby, or for Duesbury the manufacturer, or for both. The earliest marks, taking the form of the crown and crossed sticks so well known, were traced in blue, in pink, or in puce; and ware of that period marked in those colors will be found of a fine quality of porcelain, nearly as soft as the *pâte tendre*, creamy to look at, and velvety to the touch, like Chelsea. After 1812, or thereabout, the character of the ware changed, under Bloor's proprietorship, both in material and in decoration, and the pieces were marked with the "Crown Derby" mark traced in vermilion, and also stamped by means of an impression on the thumb of the workman from a metal plate. This is known as Bloor's "thumb mark," and is found in two forms, both in vermilion.



Fig. 13.—DERBY.

CHOCOLATE CUP. (About $\frac{1}{4}$.)COLLECTION OF MR. I. HASLEM, OF
DERBY.

its uniting with Chelsea, for we have seen that the earliest known Derby mark — of a D and an anchor united — marks that exact epoch. At this period the fashion was all for classical ornament; and the old Derby vases of what is called the "Chelsea Derby period" will be found to hold their own in any company. Few specimens of Sèvres or Dresden can show such flowers as were frequently painted by Billingsley and others upon Derby porcelain, and I think it is to be regretted that the only specimens illustrated in two very creditable works upon porcelain published in the United States¹ are taken from a date when the factory had fallen into a state of recognized decadence.

The double-handled cups now called "chocolate cups" (Fig. 13) were made as "caudle cups," and a pair of them was bought some years ago from a well-known dealer in Castle Street, Leicester Square, for £18. The same dealer endeavored to repurchase them a year or two ago for £50, and the owner would probably have no great difficulty in realizing £100. The views are considered to be by Boreman, and the figure subjects by the younger Askew, who in quaint spelling enters them in his account to Mr. William Duesbury, the Derby proprietor, under date of July, 1794, thus:—"2 cadle cups first and scout lassion of love, Eaght Days, £2. 2. 0." This will go to prove that very considerable pains were bestowed upon the finish of such articles as these cups. It would be well to recall the fact

Since the earliest Chelsea Derby times (Figs. 14 and 15) very finely modelled figures have been issued at Derby, for the most part without any other marks than the numbers of the models, and often the sizes, scratched or incised under the foot. The names of the figures and the numbers of the models were carefully recorded, and the tables containing them, to the number of three hundred and ninety, will be found in Mr. Haslem's book. In the same way the models of the fine Old Derby vases were numbered and probably named as at Sèvres, and the number will always be found incised under the base or foot of each vase. The writer claims to have discovered this fact, which has been accepted by Mr. Haslem and other eminent authorities, and which is important in preventing old Derby vases from being passed off as the more expensive Chelsea. Although

¹ Prime's *Pottery and Porcelain*, pp. 369, 370, 371, and Miss Jennie J. Young's *Ceramic Art*, pp. 378, 379.

doubtless some charming bits of painting have been executed upon porcelain of the late or "Bloor period," they are exceptional, most of this ware being over colored and over gilt, bearing hideous and distorted "Japan patterns," perhaps a trifle uglier upon Bloor marked Derby than upon any other porcelain.

The artist Billingsley had been a pupil of Boreman, and, having acquired such repute as a painter of flowers as to have influenced that branch of decoration down perhaps to the present day, apparently turned his attention to the mixing of pastes, and he left the Derby works just before the end of the century to take charge of that branch in a small manufactory then just established at Pinxton, in the same county. The porcelain made at Pinxton (Fig. 17) is of two qualities appreciably unlike, but both very superior to most of the wares of that day. One of these has a very fine, soft paste, resembling the beautiful but fragile china made afterward at Nantgarw. I think, however, that a gray tint in the paste induced Billingsley to change the mixture, thereby obtaining the very white loaf-sugary ware characterizing the second and less prized period of the manufacture. The works remained in existence but a very few years, and are not remarkable for having produced any fine specimens of painting. The choice ornaments and services seem to have borne views in circular medallions, but of a much slighter quality of painting than that upon Derby. The white porcelain manufactured last is commonly decorated with sprigs, either in color or in gold, and the ware strongly resembles French work of the same date. A particular type of upright French vase with swan-neck handles is frequently passed off for Pinxton and Nantgarw, though the one is of very hard paste, and the other two extremely soft. Pinxton ware is seldom marked, one or two services only being known with the script P (accompanied by numerals indicating the pattern), which adds materially to the value of specimens.

Billingsley left the Pinxton works after a year or two, and



Fig. 14. — CHELSEA DERBY.

PAIR OF VASES. (About $\frac{1}{4}$.)

COLLECTION OF LORD SCARSDALE.

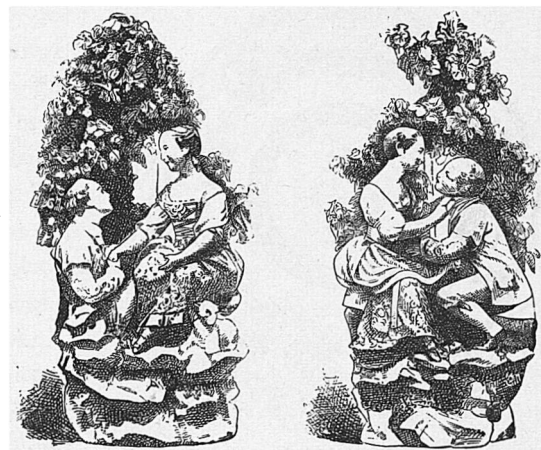


Fig. 15. — CHELSEA DERBY.

PAIR OF GROUPS OF LOVERS. (About $\frac{1}{4}$.)

COLLECTION OF LADY C. SCHREIBER.



Fig. 16. — DERBY.

PAIR OF JARDINIÈRES AND VASE. (About $\frac{1}{4}$.)

COLLECTION OF THE AUTHOR.



Fig. 17.—PINXTON JARDINIÈRE.

(About $\frac{1}{4}$.)

COLLECTION OF MR. I. HASLEM, DERBY.

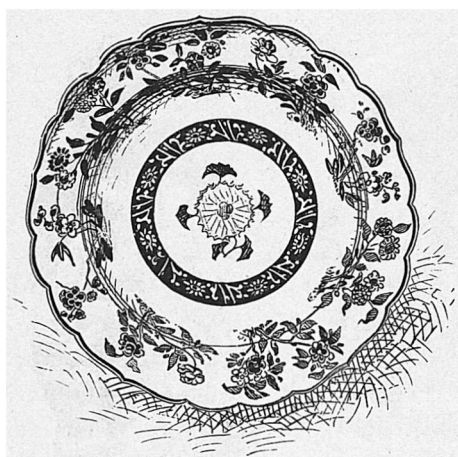


Fig. 18.—WORCESTER.

EARLY STYLE PLATE. (About $\frac{1}{4}$.)

COLLECTION OF MR. R. W. BINNS, F. S. A., ETC.



Fig. 19.—WORCESTER.

JUG, WITH TRANSFER. (About $\frac{1}{4}$.)

GEOLOGICAL MUSEUM, LONDON.

seems afterward to have been engaged in decorating china at various small workshops which he established. After going to Pinxton it is probable that he was occupied exclusively in the mixing-room, and in superintending the new establishment. During the many years intervening between his employment there and the joint foundation by himself and Walker of the Nantgarw factory, it is impossible to follow his movements. At one time he was at Coalport, where he is understood to have left a perceptible influence among the flower painters, although it is probable that none of his own painting there can be identified. He was also at Worcester, which place he seems to have left in disgrace; then, in 1814, he is found establish-

ing the works at Nantgarw, for which the Dillwyns of Swansea furnished the necessary capital. Here a charming porcelain was produced, resembling what had first been made at Pinxton, but without the gray tinge which marred that ware. Billingsley, however, soon left Nantgarw, and probably took with him the secret of his mixing, since the ware changed its character after his departure, and the works, unable to sustain their reputation, were discontinued.

About 1751 the works at Worcester began to manufacture modest tea services of a porcelain simply decorated upon the white surface with sprigs or flowers in blue, applied by a process of coarse printing under the glaze. (Fig. 18.) The system was unlike what was afterwards practised at Bristol, where flowers of similar character were traced by hand. Although the Worcester paste is nominally soft, like most other English porcelain, it is of a great variety of hardness, and specimens occur which might readily be mistaken for the true or Oriental porcelain. The fine decorations of a minute Japanese character, alluded to as "Corean" when speaking of Chelsea, soon came in fashion at Worcester, and acquired there a distinctly local manner. A "transferred" or printed outline is the base of many of these early Japanese patterns, but the mechanical part of the decoration is pretty thoroughly concealed by hand-painting. There is even more individuality in another early Worcester style of treatment, which, though practised elsewhere, was brought to the highest perfection at Worcester, and obtained a remarkable popularity. This was the process of transfer obtained by means of an impression on paper from a copper plate. The paper bearing the impression, still wet, was applied to the glazed surface of the ware, which was then fired to render it indelible. Ross, a clever local en-

graver, and Hancock, already well known by his work for the Battersea enamels, beside other artists, engraved these copper plates with subjects expressly for the Worcester manufactory. The "transfers" (Fig. 19) are commonly found in black upon the plain surface of the porcelain; sometimes in a shade of brown, and in pink. Examples also appear where a few hasty washes of color give them the effect of paintings, but these are commonly found in combination with colored grounds, the "reserves" of which they occupy, and thus they fall under a different head.

When ill health formed the pretext for the sale of the Chelsea works, Mr. Sprimont, their proprietor, discharged several of his principal painters, who found employment at Worcester, where they soon changed the style and raised the standard of the decoration. To the date of their engagement may be ascribed the first appearance upon that ware of the rich decoration of "exotic birds," as well as others of a kindred character, for which the manufactory became famous. (Fig. 21.) These motives usually formed the decoration of panels or "reserves," bordered with beautiful gilt arabesques, upon objects grounded in a fine *grosbleu*, an equally fine "scaled blue" (known as the "salmon scale"), or in some other of the less common ground colors. Although the same hand may be frequently recognized upon the bird paintings of Chelsea and Worcester, ing to the superior hardness of the colors sink into the glaze in a very do upon the *pâte tendre* of old Sèvres, the surface, and are perfectly appre-

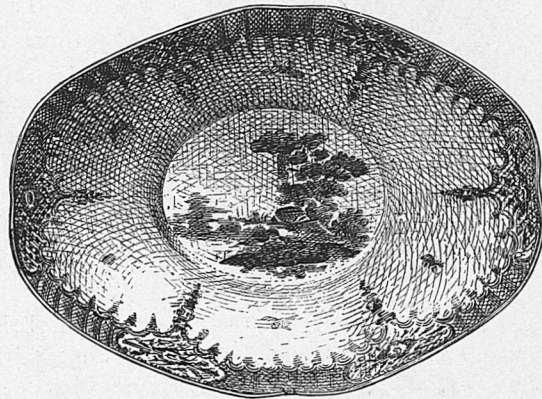


Fig. 20. — WORCESTER.

DISH AND TUREEN. (About $\frac{1}{4}$.)

COLLECTION OF MR. R. W. BINNS, F.S.A., ETC.

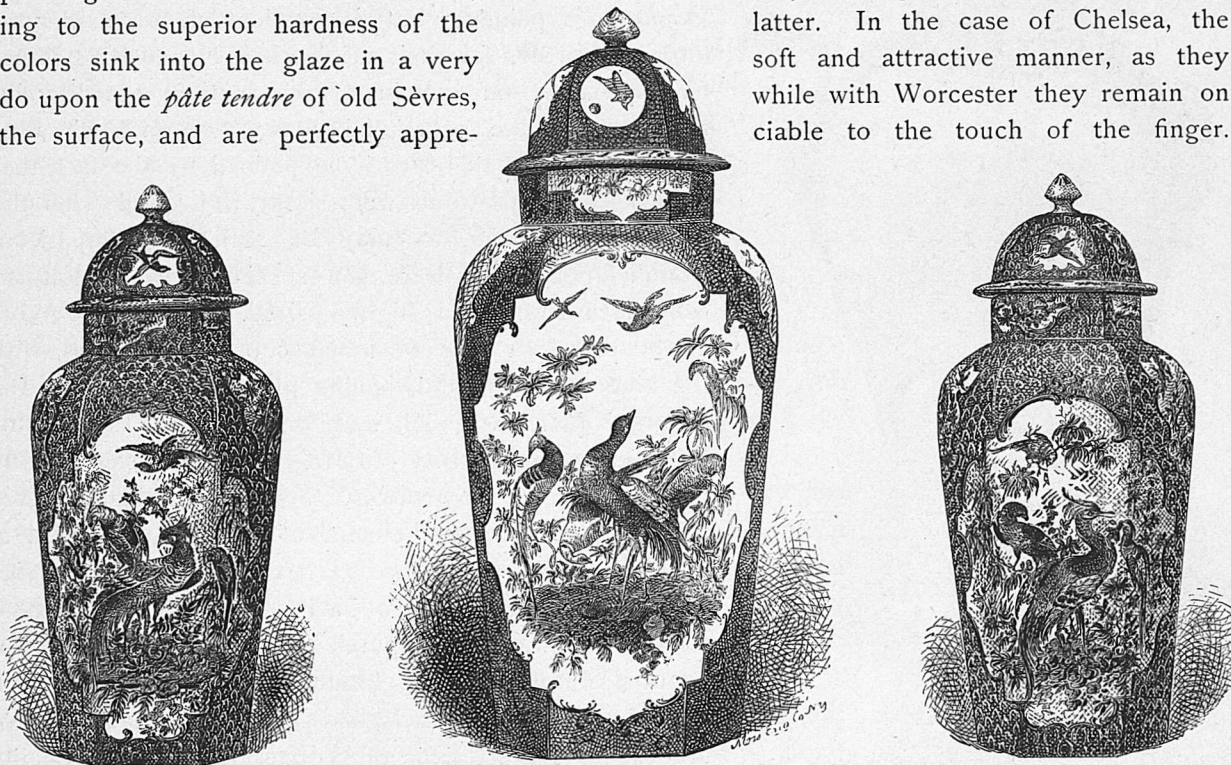


Fig. 21. — WORCESTER.

THE WILLET VASES. — COLLECTION OF THE AUTHOR.

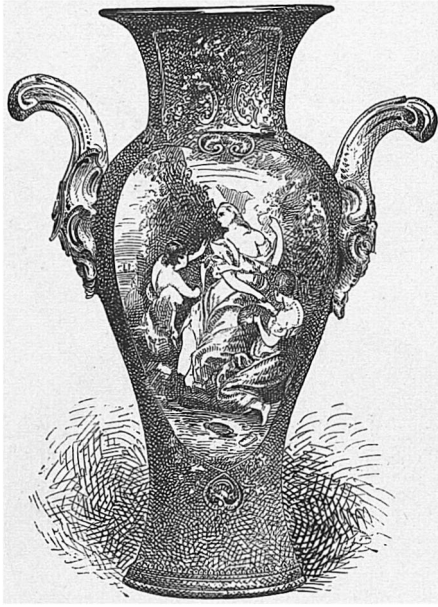


Fig. 22. — WORCESTER.

VASE PAINTED BY DONALDSON. (About $\frac{1}{4}$.)

COLLECTION OF BARON ROTHSCHILD.



Fig. 23. — WORCESTER.

WASHINGTON VASE. (About $\frac{1}{4}$.)

U. S. PATENT OFFICE, WASHINGTON, D. C.

The grounding in *grosbleu* was, of course, applied before the porcelain was glazed, but this, I believe, was not the case with all the grounds. It will be seen that a rare yellow "scale" was placed over the glaze; the turquoise ground of pieces almost invariably marked with the Dresden "crossed swords," appears to have been incorporated with it, while the fine apple-green derived from Chelsea has commonly a most perceptible relief.

The choicest specimens of old Worcester are undoubtedly those with blue or scaled blue grounds and panels, variously decorated. Rich services for the table, as well as vases, were grounded in these blues, and their panels painted in exotic birds, flowers, or very rarely with "Watteau figures," so called.

The author of a very interesting work upon porcelain, published by the Messrs. Harper,¹ has spoken rather slightly of this decoration of "exotic birds," and he remarks, in a chapter devoted to Worcester, that "the exotic birds in bright plumage were common, resembling no known birds, but looking pretty enough on porcelain." A wood-

cut given in evident illustration of this contains the unmistakable representation of a peacock, which is an "exotic bird" never found upon authentic examples of old Worcester. The waved ribbon border appearing in the same illustration is also of an unusual character. These exotic birds may be readily recognized in any collection of drawings of Eastern birds, the colors a little taken liberties with, perhaps, by artistic license. The "Watteau figures" have sometimes passed for Donaldson's painting, but the student of porcelain need look no further for their origin than Hancock's "transfer" plates, from certain of which they are literally taken; while the occasional appearance on Chelsea of similar figures may be easily explained by the fact, that Hancock's compositions were simply borrowed from the prints of the day, as may be seen by comparison. Found upon either ware, the specimens with Watteau subjects are rare and highly prized. Among the Worcester pieces, a pair of lobed cups and saucers, with the blue scaled ground, having mutilated handles of the beautiful pierced model, were once sold by the Messrs. Christie for about £100. In Mr. Bohn's first sale, March, 1875, a pair of tiny vases, five inches high, decorated in this way, brought the sum of £129 (\$650), and at the Lonsdale sale, last year, specimens of a tea service with a turquoise ground, having three panels painted respectively with fruit, figures, and flowers, were sold for about £50 each. These latter had perfectly plain gilt lines defining their panels, and lacked the beautiful gold arabesques characteristic of Worcester, where the quality of the gilding was unexampled.

¹ Prime's *Pottery and Porcelain*.

No specimens of Worcester have ever excited so much interest, however, as the set of tall beakers or vases painted by Donaldson (Fig. 22), with mythological subjects, which once formed a part of Mr. Louis Huth's famous collection, and are now understood to have passed into that of Baron Rothschild for a sum of between £1,500 and £2,000. These vases were first exchanged in my neighborhood for a quarter-cask of sherry and a small glass conservatory. Of the same model are the remains of a set of vases exhibited among the relics of Washington at the Philadelphia Centennial, where they were described as having been presented to the "Father of his country" by Mr. Samuel Vaughan, of London. (Figs. 23 and 24.) Through some extraordinary mistake these interesting ornaments, painted with animals and signed by O'Neale, have been called "Indian" by the authoress of a late work upon the ceramic art;¹ not Indian in the generally accepted sense of ware imported from China to meet foreign requirements, but actually Indian, as applied to the apocryphal productions of Central Asia. Without entering upon the question of the probably Chinese origin of all Indian porcelain belonging to both classes, I believe that no reasonable doubt can exist with regard to the Worcester origin of these "Washington vases," which were carefully examined by the veteran author, amateur, collector, and manufacturer, Mr. R. W. Binns, F. S. A., etc., whose experience in Worcester china is allowed to be second to none in Europe, and who has unhesitatingly pronounced them to be Worcester.



Fig. 24. — WORCESTER.

WASHINGTON VASE. (About $\frac{1}{2}$.)

U. S. PATENT OFFICE, WASHINGTON, D. C.

That the subject has been treated with some carelessness in the volume I have alluded to may be inferred from the fact that an illustration of three perfect vases accompanies the notice, while there is every reason to believe that there are now only two mutilated ones in existence. In writing from the Centennial Exhibition, the distinguished author of *A Century of Potting at Worcester* makes use of these words in reference to the Washington vases:—"They are of the same forms as those recently acquired by Baron Rothschild. There is one centre vase and one side beaker. The centre vase is of the rich blue and gold with panels, the front panel being painted with a group of a lion and a lioness in a landscape, the reverse having a landscape only. This vase has a cover, is richly gilt in the usual old Worcester style, and one handle has been broken off. Both handles of the side vase have been broken off: it is painted and gilt in a similar manner to the centre," etc.

Following the example set by other factories, that of Worcester adopted classical models toward the end of the century.

The two Chamberlains, father and son, had left the employment of the works in 1784, when there had been a change of proprietorship, and had established, on their own account, a small workshop in the town of Worcester for the decoration of ware which they procured "in the white." Fine paintings by young Chamberlain are found upon ornaments of this epoch. About the beginning of the present century the Chamberlains began to manufacture porcelain for themselves, and succeeded about 1812 in producing the beautiful "Regent's body" for a royal service, which cost the Prince Regent upwards of £4,000. Two more royal services and a few others were manufactured of this exquisite quality of porcelain, but it was too expensive for general use.

THOMAS L. WINTHROP.

¹ Miss Jennie J. Young, in *Ceramic Art*.